

The Monthly Musical Record.

JULY 1, 1877.

THE WAGNER FESTIVAL.

THE six concerts of excerpts from Wagner's works given at the Royal Albert Hall, a report of which appeared in our last issue, were supplemented by two others. Of these we have now to speak; and there is the more reason for so doing, because to some extent they served to atone for sundry unfortunate but unavoidable shortcomings with which, owing to the illness of the Herren Unger and Hill, the festival proper was accompanied. At both a considerable portion of the *Siegfried* music, the omission of which from former programmes was a cause of disappointment to so many, was heard here for the first time. In the opening scene of the drama between Siegfried and Mime, Herr Schlosser, as at Bayreuth, in the rôle of Mime made the most of an opportunity, which had not been previously accorded to him here, of asserting his claims as a humorous and declamatory singer. It is, however, rather as an actor than as a vocalist that he excels. Both in this and in the concluding scene of the forging of the sword, Herr Schlosser, as Mime, and Herr Unger, as Siegfried (some allowance being made for the but partial recovery of the latter from illness), were heard at their best. On another occasion a large portion of the second act of *Siegfried*, comprising the scene in the forest, whither Siegfried is brought by Mime to slay the dragon, together with the beautiful bird music, and the final scene of the opera—the awakening of Brünnhilde—were included in the programme. But, alas! we were again doomed to disappointment, for the former portion was so mercilessly curtailed as to be almost incomprehensible to the majority of the audience, who were not previously acquainted with the work, and in the latter Herr Unger was evidently suffering so much from over-fatigue, and from his voice being impaired by recent indisposition, that, notwithstanding Frau Materna's vigorous singing and splendid declamation, half the force of this imposing scene, as a duet, was lost from want of adequate support. That the *Siegfried* music, which more than any other of the extracts from Wagner's dramas drawn upon seemed to stand in need of scenery and dramatic action, should not have had a better chance, was the more to be regretted, because many who heard it at Bayreuth expressed their preference for it, asserting that of the four dramas it was the most suitable for presentation apart from the others in England. Except for the fact of the entire absence of the female element from the first two acts, and the consequent difficulty there would be in inducing an Anglo-Italian *prima donna* to postpone her appearance till the third act (supposing, of course, either of our Italian opera-houses to be the scene of action), the entertainment of such an opinion is not perhaps without reason.

At the first of these two concerts Herr Carl Hill, after Frau Materna certainly the most capable of the vocalists engaged, did his best to make amends for the disappointment which his illness had caused at several of the previous concerts, by coming prominently forward with two important pieces from *Die Meistersinger*, which had not been included in the original scheme. These were Hans Sachs's monologue, "Wie duftet doch der Flieder," and his Schusterlied, "Jerum, Jerum." The thoroughly musical charm which pervades both must have led many to wish for a nearer acquaintance with the work from

which they were taken. It was doubtless the warm reception accorded to the portion of the beautiful love scene from the second act of *Tristan und Isolde*, heard at a previous concert, which led to its repetition, as well as to the introduction of a further specimen of the music of this remarkable work, viz., the closing scene of the second act. The remainder of the programmes consisted of repetitions of the "Kaiser-marsch" and the "Huldigungs-marsch," and of several scenes from the *Nibelungen*, which on their former hearing had made the deepest impression. These were the closing scene from *Das Rheingold*; the "Ritt der Walküren" and the "Fire" music from *Die Walküre*; and the Rhine-daughters' trio and "Siegfried's Death" from *Götterdämmerung*.

At the conclusion of the last concert the expression of pleasure and satisfaction on the part of the audience reached a pitch of enthusiasm which we have seldom, if ever, witnessed in England. Wagner was again and again recalled, and at last appearing upon the orchestra, addressed a short speech in German to the band, expressive of the great satisfaction he had felt with their playing, and which he requested Mr. Deichmann to translate for the general understanding. Thus ended this great festival—an event without a parallel in the annals of musical history; for never before has a living composer succeeded here or elsewhere in attracting such numerous audiences to a series of eight concerts exclusively consisting of his own compositions, and given in such rapid succession.

So unprecedented an undertaking, though, as was to be regretted, it only aimed at bringing before us one side of Wagner's art, viz., the musical and the poetical, as distinguished from the mimetic and the pictorial, and though it was beset with difficulties, furnishes an ample field for comment and reflection. Of the many examples of Wagner's art-work presented, which furnished a tolerably complete epitome of his career as a composer, it is manifestly impossible to speak at length within the space at our command, nor need we again further remark upon the artistic excellence of the performances generally. We cannot but, however, remark upon the extraordinary effect exerted by Wagner's music upon his hearers at large, and in some way try and account for this. All former performances of Wagner's works in this country have been more or less esoteric, and on their meeting with applause the malevolent among his critics have accounted for it by retorting that the audience was a select one, and already prepared to accept his doctrines, or that the house was packed with patriotic Germans determined to support their own countryman, if only for the glory which his success would reflect upon themselves. On the present occasion, it will not be denied, the performances were, on the contrary, of an eminently exoteric character. Never has Wagner been listened to by so vast and mixed a multitude. Never has he met with such warm, ready, and widely-expressed appreciation. The reason does not seem far to seek: it was due, firstly, to the peculiar qualities of his music; secondly, to the receptivity of his hearers.

For a just and eloquent characterisation of Wagner and his art-work we feel we cannot do better than refer German readers to Professor Nietzsche's pamphlet,* "Richard Wagner in Bayreuth," from which we venture to translate a few salient passages.

Professor Nietzsche writes:—"Of Wagner, in his capacity of musician, it may be said in general that he has endowed with speech everything in nature which had

* *Unselbstgemachte Betrachtungen von Dr. Friedrich Nietzsche. Viertes Stück: Richard Wagner in Bayreuth. Schloss-Chemnitz: Verlag von Ernst Schmeitzner. London: F. Wohlaue, 1876.*

hitherto been speechless; he felt that there must be nothing dumb. He has plunged into the glow of the rising sun, into the forests, clouds, and abysses; he has scaled the tops of the mountains, familiarised himself with the terrors of night, and gazed on the shimmering light of the moon; and in all these he has discovered a mysterious longing to express themselves in sound. Thus the musician turns to advantage the philosopher's saying that there is a will in animate and in inanimate nature which thirsteth for being; and this will in every gradation becomes a sounding being." This he explains by calling to mind that, "Before Wagner music was in the main restricted to narrow limits. It concerned itself with man's usual condition, with that which the Greeks term *ethos*; and with Beethoven first began to discover the language of *pathos*, of the passionate will, and of the dramatic acts of the heart of man." He further writes:—"Clearness and intelligibility of expression have been his first aim. His music is never undetermined as to its meaning, or wanting in feeling. All that speaks through it, whether mankind or nature, is passionately individualised; storm and fire assume the controlling might of a personal will; all his personages are endowed with articulate utterance, the battle of their passions and the whole whirlpool of opposing circumstances are swayed by an overpowering symphonic consciousness, which, regulated with the utmost circumspection, in the end begets agreement out of contention. Wagner's music in its totality furnishes a picture of the world, so far as this was understood by the great Ephesian philosopher to constitute a harmony begot by strife out of itself, the unity of justice and enmity." And again:—"To quote a more familiar type, Wagner, by the tremendous earnestness and power with which he grasps each matter in hand, reminds us somewhat of Demosthenes. Like him he hides his art or makes us forget it, while at the same time he arrests our whole attention; and like Demosthenes, he is the last and greatest of a long succession of mighty art spirits, and has consequently more to conceal than the first of them. His art operates as nature, as nature recovered and brought down to the level of our sense of conception. He makes no pedantic display of his art, as all previous musicians on occasion have done, by playing with their art in order to exhibit their mastery over it. In the presence of Wagner's art-works one thinks not upon the interesting or the entertaining, nor upon Wagner himself, nor upon art in general; one feels only the *absolutely necessary*." Though to some this may appear an exaggerated statement, it is but the expression of what many must have felt.

Now as to the receptivity and enthusiasm shown by his hearers at the late festival, this is to be accounted for by the fact that the great majority of the vast and mixed multitude of hearers brought together unconsciously and undesignedly followed the advice given by Wagner to his friends in 1851—viz., that when at some future time they came together to hear his *Ring des Nibelungen* they should listen to it with "*their real intelligence, not with their critical intelligence*." That many did so was plain from the fact that in more than one instance parts of Wagner's music, which have hitherto been regarded by musicians as among the most abstruse of his creations, were the most vociferously applauded. In substantiation of this it is sufficient to recall the manner in which the love duet from *Tristan* was received. Beautiful as this is, one would never have thought that, supplemented as it is with a long orchestral interlude of a soothing and quiescent character, it would have evoked an encore. There is a great deal more in this listening to music with "real

rather than with critical intelligence" than at first appears. Much of the opposition that Wagner has met with is unquestionably to be accounted for by the fact that the greater part of it has proceeded from musicians and critics by profession, who, overlooking the fact of the entire newness and absolute originality of Wagner's art-work, have sought to gauge it by certain preconceived canons, laid down for the measurement of the excellence of something perfectly different, and the conditions of which, of course, it would not satisfy. On like grounds it may be accounted for that some in other walks of life than those of musicians and musical critics by profession, with one or two notable exceptions, have been among the first to recognise the merit of Wagner's art-work, and to take the greatest pains to elucidate and disseminate it.

We regret to hear that in consequence of the enormous expense incurred the Wagner Festival financially proved a failure, notwithstanding the immense number of persons who paid for admission. By those familiar with the deceptive capacity of the Royal Albert Hall, where so large a proportion of the best seats are held by private proprietors, such a result cannot have been unanticipated. Still, though Wagner has gone home, probably no richer than he came, it must be with feelings of satisfaction that his art has been brought home to so wide a section of our vast population, that an immense amount of misconception in regard to it has been removed, and that increased interest in it has been aroused. That on his next visit to us Wagner may be accompanied by an entire operatic company, for the purpose of giving stage performances in German of one or more of his later works, does not seem too much to hope.

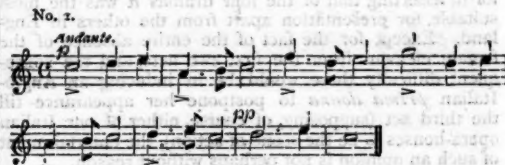
FRANZ SCHUBERT: A STUDY.

By FR. NIECKS.

(Continued from page 88.)

THE ORCHESTRAL WORKS.

It is time that from these excursions—which, however, are not unprofitable, as they make us acquainted with the nature of the country through which we are travelling—we return to the main road; and that, having heard what has been said about the work, we now hear what the work has to say for itself. The Andante, which forms the introduction of the c major symphony, has at the opening a serene religious character. The horns in unison intone a hymn of praise to God, who is love and goodness:—



Other instruments, grouped in choirs, take up the hymn; first the oboes, clarinets, and bassoons, accompanied by the strings *pizzicato*, then the divided tenors and violoncellos, accompanied by the violins and double-basses; interludes of a few notes, such as organists sometimes play between the lines of hymns, fill up the interstices, and closely connect the strains. Next we hear choirs of instruments answer each other in short phrases, the whole orchestra—trumpets, trombones, kettle-drums and all, taking part. The former calm gradually gives way to a

vainly resisted state of excitement. This growing restlessness may be observed in the rousing A flat major outbursts, in the tripping figure of the violins—which, like an undercurrent of worldly thoughts, accompanies the devotional meditations represented by the leading subject—in the syncopations of the violas, and in the motive of the basses and horns which foreshadows coming events, &c.

Greater and greater becomes the attraction, less and less the resistance, till at last the remnants of the contemplative mood are sucked up by the rapids of imagination, which shoot along with giddy swiftness through a sunny, laughing world, in which sorrowing and praying are heard only like far-off sounds from another sphere. The strings, trumpets, and drums bound along lustily and lightly, with a motive the rhythmical basis of which was indicated in the above-mentioned bass and horn figure, the woods and horns come rushing after—

No. 2.

Trumpets and Kettle-drums. Oboes. p Clarinets. f Strings. Bassoons. Horns. and Flutes.

and a life and beaming brightness is displayed which has not its like in the whole range of musical literature. The melody, in thirds and sixths, of the E minor subject, is assigned first to the oboes and bassoons, then to the flutes and clarinets, while two trombones and horns, which look on complacently, nod and express their approval and complete satisfaction by alternating minims, E or some other note :—

No. 3.

Oboes. Bassoons. Trombones, Horns. Violins 1 and 2. Tenor. Violoncello.

The remarks of the oboes and bassoons which follow are met by the repartees of the flutes and clarinets, the first violins and violas twining gracefully round the former, the second violins and violoncellos round the latter, the horns and trombones continuing as before, and the double-basses putting in a word here and there. Twice the whole orchestra interrupts the contending parties with shouts of laughter, the basses mimicking them; at last there is a general hubbub. Soon, however, the uproar subsides, and the bustling play begins again, and merrier than before, the horn sustaining for some time the low G, and the violoncellos skipping good-humouredly from the unaccented G to the D and G below, then up again, and so on backward and forward. Now and then obstreperous shouts break in upon the indefatigable chattering, which becomes a little damped when the trombones begin a solemn, warning strain. But these awful voices, which make themselves heard in the midst of the gaiety, and have the effect of lowering clouds that pass over a sunny landscape, are before long drowned in an outburst of irrepressible glee.

And so I might go on telling you of the bright spirit of the music, the charming grouping of instruments, and yet speak to little purpose. The second part brings no new material, but the old appears with new colours, and differently illuminated. The principal motives—

No. 4.

are thrown together in bright confusion with playful vivacity. Let me draw your attention to the lovely transition into the repeat of the first section, with its piquant semitone dissonances which resolve into minor thirds, sustained by the clarinets, dissolved into triplets by the violins, whilst from the tenors, bassoons, cellos, and basses we get retrospective glances of that serene religious calm which we noticed in the introduction, and which the trombones recalled exhortingly in the course of the Allegro; but the flute, oboe, and clarinet, if we understand them rightly, seem rather to regret that there should be an end to, or a pause in, their pleasure and enjoyment. The pause, however, is not of long duration, for soon the horn calls the weary merry-makers up again, and away they go! at first softly, but anon as vigorously as ever.

"It is an indication of extraordinary talent that one, who heard so few of his instrumental works, attained such an original treatment of the mass of the orchestra, and of the individual instruments, which often speak together like human voices and a chorus. This resemblance to the vocal organ I have found nowhere in such a striking and surprising manner, except in many works of Beethoven." The truth of these words of Schumann must have been felt by every one who has heard the work.

The Andante is truly of a "heavenly length;" indeed, few composers could, with impunity, unbosom themselves to such an extent. It is a long stream of fluctuating moods. The sombre opening bars are followed by a

melodious complaint of the oboe, in which the clarinet afterwards joins :—

No. 5.

Andante con moto.
Oboe.

p Violins.
Viola.

Violoncello and Bass.

decres. *acc.*

Grief having found vent and relief in sobs, things begin to look less hopeless; anon there come peremptory expostulating words, met by gentle coaxing, and so on.

Earnest thoughtfulness characterises the second subject, in F major :—

No. 6.

Violin 2.

pp Violoncello.

Double bass & Bassoon.

Clarinet Solo. Violin 1.

acc.

It is as if the mind had turned away from the little concerns of every day, seemingly so all-important, and in reality of no moment, and become wrapt in the contemplation of a greater and nobler object. The composer leads us serenely onward, further and further, till thought is lost in the twilight of a beautiful dreamy vision. There is in this passage something mysterious which takes away our breath, and makes us listen with awed delight—the three trombones *pianissimo*, answered by flute, oboe, and clarinet, then the strings and the wonderful horn notes, sounding (you remember what Schumann said) as if coming from another sphere—but dimmed consciousness gradually awakes to the reality of things, and the first subject appears again. The ornamental additions, alternately assigned to the horn, trumpet, and first violin, are of a lovely simplicity, and appropriate to the character of the subject. The second subject also recurs, but now in A major, and richly varied. Lastly, the first subject appears once more—this time, however, broken up, and its parts distributed among different instruments, which often imitate each other, and finally make a most charming exit.

The Scherzo bubbles over with happiness and vivacity. The principal motive (No. 7, a), which is introduced by the strings, runs through the whole of the first two parts, the instruments snatching it from each other; now it is warbled by the flute, now chirped forth by the oboe, now given out with a deep chuckle by the basses, now blurted out with antic skips by the kettle-drums, and again in other places it is taken up by the first violins, which, bar after bar, are followed by the second violins, the tenors, the violoncellos, and the double-basses. The graceful melody, with the beautiful waving lines, which appears first in D major, played by the violins and imitated by the violoncellos, whilst a pleasant titter passes from mouth to mouth among the woods, suggests dancing couples describing sweeping circlets within a larger circle (No. 7, b) :—

No. 7, a and b.

a *Allegro vivace.*

b

p *sf*

In the trio it is as if the company could contain itself no longer, and broke out into a full-voiced chorus; when the chorus stops the singing is continued by various solo voices—flutes and oboes, or clarinets and bassoons :—

No. 8.

Woods.

Horns, and Alto and Tenor Trombones.

f Bass Trombone and Bassoon.

Violins.

f Tenors and Violoncellos.

Double Bass.

acc.

If we wondered at the liveliness and joyousness of the first movement, what shall we say of the last? of its darts and dashes, its whisking and whirling, its winged velocity, and more than human vitality? You cannot learn the effect of champagne from description. Well, here is a

kind of musical, spiritual champagne; do you think analysis could be anything but a dead failure? Not even the reading of the score, or the strumming of it on the piano, will give you an idea of what it really is; you must hear it from the orchestra, and from one which puts its heart, soul, lungs, and fingers into it. But then . . .

In the second subject one hears the tramping of horses (the triplet figure in the accompaniment), and above it a bold, careless air; it must have been this which made Ambros think of "Magyar heroes riding past, brandishing their sabres:"—

No. 9.

Clarinet. Oboes and Clarinets.
Bassoons.
Horns. Tenor Trombone
Violins.
p Viola.
p pizz. Violoncello and Basso.

But enough. I will waste no more words.

The real value of the two movements of the incomplete B minor symphony, which Schubert composed in 1822, seems to me somewhere between the too high estimate of some Schubert champions, and Reissmann's depreciatory criticism in his book on the composer's life and works. I would not take notice of the latter at all, were it not that I thought an application of cold water might have a sobering effect upon the Schubert enthusiasts, who are now in an alarming state of deliriousness. Here is, in a condensed form, what Reissmann thinks about the two movements:—"They preserve," he says, "so little of the original symphony form, that one is almost tempted to assume that they were composed for other purposes, or at least from other points of view. The first movement, especially, produces the impression of having been written for some spectacular performance. It does not stand higher than the B minor entr'acte to the drama *Rosamunde*. Both themes have the character of a popular song; the second even that of a dance, and this character of the second is yet intensified by the accompaniment, which is

not in keeping with the spirit of the symphony. The working out of the themes also corresponds to this; it is extraordinarily light; but the way in which it sometimes abruptly breaks off, and begins again as abruptly, without any motive being adduced, makes one infer that there were outward occurrences which justified such a proceeding." The second movement fares somewhat better; still he thinks that "it also is perfectly suitable as an accompaniment, or even an introduction, to a scenic representation; but, as a symphonic movement, is like the first, too light in weight." Reissmann goes so far as to say that even those works of the master which owe their existence rather to his delight in playing with tones and sounds than to a real recognisable ideal contents, stand higher than these symphonic movements, which reveal such a contents. But this contents appears too insignificant—at least, not at all "symphonic." As I said before, I do not altogether agree with this criticism, nevertheless there is a great deal of truth in it, and therefore it can be confidently recommended to the consideration of the extollers of the work. Though I admit that the symphony is a light fabric, the material of which is neither very substantial nor firmly put together, I, on the other hand, hold that Reissmann has not done justice to the many beauties of the work, and certainly emphasises its weaknesses too strongly. His argument, that Schubert may have intended the two movements for something else than a symphony, proves nothing. The defects of construction are characteristic of Schubert, and, with a few exceptions, will be found in all his larger works. The contents also are as characteristic of the man as the form is of the artist. The material, though it be light, was not unfit for a symphony, not a heroic Beethoven symphony, of course, but an idyllic Schubert one. It is another question whether he ought not to have employed it differently. This we shall see in our examination of the two movements.

After a gloomy eight-bar phrase given out by the double-basses and violoncellos—

No. 10.

pp

the first and second violins begin with a semiquaver figure, which reminds one of the wind rushing through the trees on a dreary night; the *pizzicato* of the basses, violoncellos, and tenors makes the scene still more dismal. Four bars later, the just-mentioned instruments continuing in the same manner, the oboe and clarinet enter and sigh out elegiac strains—

No. 11.

Oboe.
Clarinet.
Violins 1 & 2.
pp
Viola.
Violoncello and Basses. Pizz.



interrupted by the groaning of the horns, bassoons, and bass-trombone, the second strain accompanied by the low moans of the horn; then, when the flute joins in, there is a swelling as if the sorrow was becoming too big for the heart, followed by a piercing shriek and deep groans; once more the swelling, but now more protracted and painful, and ending in a long, loud outcry, in which the whole orchestra takes part. This closes the first subject. I do not think it is exaggeration to say that it represents one of the finest and most moving pictures imaginable, of which the strings paint the landscape, the winds the figures. But what follows? Remember, where we stopped there was a full close in B minor. The bassoons and horns now sustain the note D, the third of the last chord, during two crotchets, two bars and one crotchet, and then slide, as quickly as possible, into the key of G major, in which the second subject is to make, and two bars later does make, its appearance. The accompanying instruments—the double-basses, which mark the first crotchet of the bar *pizzicato*, and the divided tenors and two clarinets, which play syncopated notes, thirds and seconds—begin at once. The melody is at first assigned to the violoncellos:—

No. 12.

Clarinet

Violoncellos.

Basses.

The theme, as at first given out, has an air of languid, negligent gaiety, with the sadness which it is intended to suppress peeping through. But what of nobleness there is in the theme is lost in the course of its development; indeed, the rest of the part sounds at times common-place. The working-out section, which is followed by a repetition of the first (in B minor) and the second subject (in D major), contains touches that are worthy of the first subject. Still it, as well as the whole movement, makes one regret that the author did not try what filing, cutting, and re-writing could do.

Instead of adopting Reissmann's theory that the movements were intended for something less grand than a symphony, I would suppose them to have been thrown aside by the composer because the execution did not come up to his idea, and patience, or the state of mind requisite for the task, failing, he was prevented from taking it up again. I do not think that the abrupt breaking off, and the equally abrupt beginning again in the second subject, of which Reissmann speaks, offer any difficulty to the mind, or need justification by outward occurrences. Thoughts of sadness, of terror, starting up in the midst of joy, would explain such a proceeding satisfactorily. But the great and real fault of the movement, and a very common one with Schubert, is that the two subjects are placed side by side without any intermediate connecting links. The most incongruous thoughts may interrupt our meditations, but we cannot come forward with an argument which contains two distinct propositions without indicating the logical connection, be it of thought or feeling, between them. Now this logical bridge (I don't mean a mere bridge of notes and chords) is wanting in this case, and if the right of this work to the name of symphony is to be refused to it, this can be done only for the reason that a symphony is the expression of a chain of logical feeling, the emotional accompaniment of reasoned thinking. But logic is not Schubert's forte, and in few works of his do we feel the want of it so much. Generally he brings forward themes which bear the impress of unmistakable kinship on them, and therefore, a formal introduction can without much impropriety and inconvenience be dispensed with. For instances see his C major symphony, also the next movement of the present work.

The second movement, the "Andante con moto," keeps throughout on the same level, but it must be confessed the level is not a very high one. We do not come on bold cliffs, craggy mountains, pathless forests; we are not deafened by roaring torrents and booming seas, nor frightened by thunder and lightning, nor blinded and oppressed by a dazzling, scorching sun; here all is peace, contentment, happiness; smooth pasturage, with sleek cattle quietly grazing; well-cultivated fields hemmed in towards the country lane by green hedges; not far off a limpid brook gliding, now silently, now gently whispering along its shallow bed, and the whole scene illuminated by the subdued light of the setting sun, for it is late in the afternoon, and in an hour or two the sun will disappear behind those mountains which form the dark background to this pleasing picture. Who has not, at some time or other, been impressed by such a scene? and he who has been cannot fail to experience sensations of a similar kind on hearing this Andante. The calm, the almost religious complexion of some of its parts, and the mild loveliness and suavity which pervade the movement, soothe and rock us into a dreamy state of semi-wakefulness. Twice there seem to start up forebodings, dark and indefinite as that gloomy mountain-side, shaking the soul with fear and trembling. But the future is soon dispelled by the present, the distant by the near, and once more we are bewitched by the play of colours, by the songs of the birds, and the innumerable other elements of which such a scene is composed. Quotations, unless they recall to your mind former impressions, can do little good, especially in this case where the thoughts are so slight that they can awake interest only in their connection, and in their proper dress. Much of the charm of this movement is due to the distribution and redistribution of the various phrases among different sets of instruments, and the rest to the gentle, beneficent spirit which breathes forth from the whole, and fills the listener with peaceful joy.

The number of Schubert's symphonic compositions runs up to nine. Of these we have discussed the best, the incomplete Eighth and the Ninth. The other seven, one of which is only a sketch, belong to an earlier time of his life, when he had not yet attained the power of expressing his individuality with freedom and truth in the greater instrumental forms. I, therefore, do not think it is too bold to prophesy that the experiments made to bring into vogue some of the other symphonies of Schubert—as, for instance, the Tragic and the Sixth—will remain experiments, and that these works will live, at best, only a short, artificial, hot-house life; in fact, they belong already to the past. Of the earlier symphonies I know only the Tragic, but the diminution in originality of thought and in mastery of form and expression which one cannot help noticing on tracing Schubert's steps backwards—what an advance from the Fourth to the Eighth, and again from the Eighth to the Ninth! I hesitate to decide which is the greater—seems to me to give a strong appearance of probability to the supposition that the Seventh is of less moment than the Eighth, and the Third than the Fourth. His other instrumental works may serve as a further support to justify my assertion. Among the larger of these compositions, written before 1824, we find hardly one in which independent thought and artistic treatment and form are combined. Almost all of them are wanting either in the one or the other quality, and where he satisfies our expectations with respect to both—I am thinking of the *Rosamunde* overture and a few other works—the matter and treatment is such as to prove nothing in regard to his capability as a writer of symphonies. No one will read Mr. Grove's very interesting and pleasantly written appendix to Mr. Coleridge's translation of Kreissle's Life of Schubert, where the story is told of an expedition to Vienna for the discovery of Schubert compositions, and of how the diligent investigator was rewarded with some rich finds, without gaining much information and without feeling grateful to Mr. Grove for the good service he has done to the art. We are, however, not able to go with him the whole length of his enthusiasm. He thinks the result of the performances of the Fourth and Seventh Symphonies at the Crystal Palace proves conclusively that the rest of the nine are also worthy of being played and printed. "Schubert's First Symphony," Mr. Grove writes, "ought to be as interesting as Mendelssohn's first—a work which is constantly played, and enjoyed every time it is heard. And if his First, then surely his Second, Third, Fourth, Fifth, and Sixth also." I must confess this kind of logic is not quite convincing; indeed, it can be so only to him who has made up his mind beforehand in favour of the opinion expressed by Mr. Grove. Nevertheless—quite apart from what I have remarked in an earlier part of these papers on Schubert, that much is played of Mendelssohn, and has been dragged out from darkness, which it would have been better for the reputation of the composer to have left unperformed and unpublished—it must be admitted that two such different natures cannot be compared; and besides, Mendelssohn was not only like Schubert a precocious genius, but also a carefully-trained and educated one, which Schubert was not. I venture to think that if the Fourth and Seventh Symphonies of Schubert had been presented by any living composer, especially any young composer without reputation, they would never have had the honour of being performed at the Crystal Palace. That the slow movement of the Tragic is fine, that the other movements contain many interesting and beautiful details, and that the whole impresses one as the work of a musically highly-gifted nature with a facile pen, I am the last person to deny; but if there is so much room in your

programmes, and such a thirst for novelties, why not rather encourage young living composers by bringing forward their works of promise than lower our veneration of the great masters of the past, and the standard by which the rising generation of artists may measure themselves, and the public generally be educated, by the performance of their imperfect and immature works? If some concert institution had brought Schubert's symphonies to a hearing sixty or even fifty years ago it would have been a praiseworthy action. Now it is detrimental, and at best serves to appease curiosity.

To conclude my notice of the symphonies I add a list, with dates, of the nine composed by Schubert:—First Symphony, in D major (1813); Second Symphony, in B flat major (commenced December 10th, 1814; finished March 24th, 1815); Third Symphony, in D major (1815); Fourth Symphony, in C minor, called the "Tragic" (1816); Fifth Symphony, in B flat major (1816); Sixth Symphony, in C major (finished in February, 1818); Seventh Symphony, in E major (sketched in 1821); the Eighth Symphony, in B minor (two movements, 1822); and the Ninth, in C major (1828).

(To be continued.)

CHOPIN: HIS LIFE AND WORKS.

By DR. JULIUS SCHUCHT.

Translated from the German, with the Author's permission, by A. H. W. and E. B. C.

(Continued from page 89.)

IF we now examine Chopin's first works, we shall at once be struck by their distinctive character. Not till they arrive at their second period do great musicians, in general, display originality of conception; the works of their first period partake of the common type of their contemporaries, and are without a characteristic physiognomy. Chopin is an exception to this rule. Even his Op. 1, a Rondo in C minor, departs from the ordinary rondo form: it is marked by a peculiar construction of melody and a freedom of modulation, such as Beethoven would hardly have allowed himself. He modulates from C minor into E major, C sharp minor, G sharp minor, A flat major, C minor, D flat major, and for the end again into C minor; that is, the themes stand in this order of modulation.

Of *current* pianoforte passages there are but few to be found, and these few are woven into such a form (for instance, an ascending and descending scale below a *cantilene*) as to defy recognition.

Op. 2, Variations on "Là ci darem la mano," from *Don Juan*, contain in the introduction passages of unprecedented peculiarity. So free and wild is the inspiration from which his ideas flow, that they cannot be restrained within the ordinary limits of bars; his bars rarely have the normal number of members, but contain triplets, groups of 5, 10, or even more notes, producing the strangest rhythmical effect. This peculiarity of his passages, which contain 11, 12, 20, 23, and even 24 notes, greatly increases the difficulty of performing them. To represent adequately the musical idea contained in most of them, to give with accuracy the grouping, the accentuation, and the formation of the melody, is a task to which few are equal. For this not only is a certain measure of *virtuosité* indispensable, but also a deep, intelligent understanding, and an instantaneous perception of the rhythmical construction. A pianist without this perception would produce only a mere chaos of tones, from which it would be hardly possible to extract a single idea. For instance, how difficult is the

following passage, owing to the correctness with which it must be phrased :—

Any one can play the notes in time, but to bring out the thought in a plastic form is less easy. It may be seen at a single glance that the $\frac{3}{4}$ time predominates, but to group and accent it correctly requires reflection. To let these waves of sound rush by imperceptibly, be the execution ever so finished and smooth, is to produce notes undoubtedly, but not to express thought. The comprehension and rendering of such passages would, therefore, be materially facilitated by indications here and there of the accentuation.

The variations of this Op. 2 do not differ greatly from the ordinary variation form; but in the succeeding polacca the peculiarity of Chopin's figural treatment is again conspicuous. Freshness and life, combined with boldness and spirit, are the predominant characteristics of the *Don Juan Variations*. Of them R. Schumann writes thus:—"Every composer presents a distinct aspect on paper. The look of Beethoven's music differs from that of Mozart's, much in the same way as the look of Jean Paul's prose differs from that of Goethe's. But everywhere in these *Don Juan* variations strange eyes seem to be gazing at you from the paper. In some places it was clearer, and I fancied that I could detect

the presence of Mozart's '*Là ci darem la mano*,' but clothed in a new dress of chords. Genius is manifested in every bar of the variations of the adagio and the final movement." The introduction is the most original part of the composition, but Schumann regards it as unsuited to the rest. Even if these two works were not among the first essays of the composer, but belonged to a later period, their peculiar independence would still proclaim a genius of rare originality. This genius was most fully recognised by R. Schumann; his marked sympathy and interest were bestowed on nearly all Chopin's compositions, and in the paper (*Neue Zeitschrift für Musik*) of which Schumann was editor, they received the highest and most enthusiastic commendations. On first acquaintance with this strange character we are not sympathetically stirred, for equally to Germans and to Italians Chopin's music presents an unfamiliar type. Now, for the first time, the Slavonic nationality, which so markedly colours Chopin's compositions, exhibited itself in considerable musical works; and before their power can be fully felt we must have been penetrated by the new atmosphere. Chopin is thus the first great Slavonic composer who has attempted to portray, in a more important form, the mental and emotional life of his nation.

This Slavonic type is so predominant in his first period that it betrays its originality at a glance. Germans, Franks, and Italians have each expressed in music the principal traits of their several characters and their inner life, so that we can in a moment distinguish between them, and, on the evidence of the national peculiarities exhibited, say this is German music, this Italian, and that French. And thus it may be asserted that, since the time of Chopin, there has appeared in music a Polish or Slavonic nationality, having its own characteristics, its own inner life and emotions, as easily recognised and as definitely expressed as the other nationalities.

Practical proof of the above remark may be found in Op. 5, a Rondo à la Mazurka, which is not constructed in the usual rondo form. But the so-called rondo melody, with its customary passages, is supplied exclusively by real Slavonic melody, harmony, and rhythmical figures. Here, too, we see that salient trait of the Slavonic character which manifests itself in their poetry and their art, in their public and in their private life—namely, their incessant harping upon a single theme, the continual prosecution of one idea, the inability to abandon a particular conception or favourite subject, the persistent pursuit of one train of thought or inclination, the revelling in a single phase of emotion, and the everlasting "wandering about" in one and the same region of thought. In Chopin's compositions all these different forms of the same characteristic qualities show themselves very remarkably in the frequent repetition of one and the same melodic figure which winds itself through all the keys. And this one idea will often repeat itself five or six times on the same intervals, without modification either of accompaniment or harmony. A pianist whose rendering of such a passage is always the same gives it an appearance of monotony; and in imparting to this repeated idea different aspects by varied shades of expression—by playing lightly at first and gradually becoming more emphatic—lies the great art of poetic interpretation.

As in conversation we raise our voices, and in the constant repetition of the same thought or idea become more and more excited and emphatic, so it is in music. And while music offers a far richer vocabulary of expression, it will not be hard to the true artist to give to the same phrase a new colouring by increasing or diminishing the time, or by varied shades of expression, and thus to make the in-

terest of the phrase rise or fall at will. A gifted *virtuoso* will without difficulty repeat a phrase of four bars a dozen times, varying the expression each time. And this faculty is, next to the necessary execution, the most requisite qualification for playing Chopin with mind and intelligence.

Unfortunately we often hear, not only among amateurs, but also at concerts (and therefore by so-called *virtuosi*), the same passage repeated over and over again without the slightest modification either of tone or time. But a little reflection should instantly convince that such monotonous equality could never have been the intention of the composer. The marks of expression are not always to be depended upon; for, though in some of Chopin's works they are very plentifully given, in others there are very few. The mind of the performer must therefore try fully to discern and enter into the spirit of the composer; and this the purely mechanical player can never do. The above-described peculiarity of the Slavonic nationality Chopin inherits to the fullest extent, but it certainly should not be regarded as one of the highest attributes of his works; in fact, it is the blemish of some of his productions. Not only in real life, but in art also, there should be a certain measure of moderation in the expression of feeling; and this limit is only too easily overstepped by a man of excitable temperament when he is under the spell of any specially agitating influence. It was so sometimes with Chopin. At first it was the grief of a homeless wanderer yearning for his lost country; then it was the misery caused by the loss of his beloved friend; again it was the natural melancholy of his temperament and dissatisfaction with the imperfections of his career—all these combined continually exercised upon him a detrimental influence, manifesting itself in his music where his frame of mind is represented.

Op. 6 (four Mazurkas) and Op. 7 (five Mazurkas) are examples of this melancholy disposition. They are for the most part written in the minor key and accompanied by numerous discords; that peculiar Slavonic element of melancholy pervades them throughout, but once or twice they unexpectedly burst out into joy and merriment, only to subside again as quickly into sadness and grief. A smile appears amid tears of bitterness; wild bacchanalian merriment arises for the moment, but it is no pure or lasting joy; the heart is gnawed by a cruel sorrow stifling the unalloyed happiness which strives to make a way for itself.

Thus Chopin displays to us in these his first works his own peculiar individuality, the product of birth, education, and national customs: he is a Pole in heart and soul, and hence comes the originality which is so conspicuous in his earlier compositions. It is thoroughly Polish national music which rings out from every bar of these mazurkas. At times, indeed, it would seem as though he had used, note for note, some of the old Sarmatian melodies, so distinctly recognisable is the national origin. In construction they are extremely simple, almost primitive. Two and two bars of mere repetition often form themselves into sections of four or eight bars, and these into periods of sixteen bars.

Some of our worthy composers who cling to the belief that new ideas and thoughts can only be represented by new forms, may here learn that the most original ideas may be adequately expressed in the simplest and most primitive forms. There is no greater error than to ignore entirely the elementary construction of sections and periods, and to scribble down a chaos of notes, thinking this to be originality. It is what many of our composers do, endeavouring thereby to conceal their lack of inventive power. The mystic and the obscure are not necessarily either intellectual or beautiful, and if they do not agree with the laws of æsthetics, or with the logical laws of

Nature, even though new, they can only be regarded as an absurdity. I will not attempt to ascribe to the above-mentioned mazurkas any special artistic worth; they are musical trifles in a lyric shape, but they exemplify the truth that the simplest musical forms are perfectly calculated to express the newest and most original thoughts. There is no necessity, then, to forsake the old-established forms in order to represent new ideas. Beautiful thoughts must be clothed in beautiful forms, if a standard of ideal perfection is to be attained.

(To be continued.)

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, June, 1877.

OUR quiet summer season has only been interrupted by four performances at the Gewandhaus, three of which were examination concerts of the Royal Conservatoire, at which the pianoforte playing was extremely good. The best was a performance of the first movement of Rubinstein's D minor concerto (No. 4) by Frl. Martha Isaacson, from Moscow. Equally pleasing were the renderings of the first movement of Mozart's D major concerto (with a cadenza by Reinecke) by Miss Amina Goodwin, from Manchester; and the second and third movements of Beethoven's G major concerto (No. 4, with a cadenza by Jadassohn) by Frl. Ingeborg Erichsen, from Christiania. Miss Helen Hopekirk, from Edinburgh, and Miss Kate Ockleston, from Knutsford, near Manchester, gave a charming performance of Reinecke's pleasing improvisata on "La Belle Griselidis," for two pianofortes; and Weber's "Perpetuum mobile al unisono." We praised Miss Ockleston in our last letter; to-day we must add that both ladies are among the most gifted of the pupils of our Conservatoire. Miss Amina Goodwin (scarcely fourteen years old) created quite a sensation by the extraordinary talent which she exhibited. Of the gentlemen pianists, Mr. Richard Rickard, from Birmingham, in the second and third movements of Chopin's E minor concerto, and Mr. Algernon Ashton, from Durham, in Schumann's Concertstück in G major (Op. 92), distinguished themselves the most. Excellent was the performance of a very difficult concerto for violoncello, by Schröter, by Herr Haeblerlein, from Markneukirchen. Of the singers, we mention with praise Herr August Meincke, from Malchin, in Mecklenburg, for his rendering of the aria "Ach, mir lachelt umsonst," from Méhul's opera, *Jacob and his Sons*; Frl. Johanna Schumacher, from Rostock, in the aria "O, Du, die Wonne verkündet in Zion," from Handel's *Messias*; and Frl. Elise Tetzner, from Chemnitz. Frl. Schumacher has a splendid contralto voice, while Frl. Tetzner has a fine soprano. The last-named lady sang three songs by Herr Hans Schmidt, from Fellin, in Livonia—a pupil of the Conservatoire—which show great talent. Other specimens of composing by the pupils of the establishment, which we heard at the fifth examination concert, were an andante for string quartet, by Mr. Henry Davey, of Brighton; a sonata for piano and violin, by Herr Edmund Uhl, from Reichenberg, in Bohemia; and a trio for piano, violin, and violoncello, by Herr Edward Schütt, from St. Petersburg.

On Sunday, June 3rd, Herr Eugen Gura, a former member of our Opera, gave a *matinée*. He sang Schubert's collection of songs entitled, "Die schöne Müllerin," accompanied by Capellmeister Reinecke. Wilhelm Müller, the author of the poems, was born at Dessau, on the 7th October, 1795, and died there in 1827. He was a philologist, and head-master of the Gymnasium, and later became librarian to the Duke. His poems, which are mostly lyrical, are of a thoroughly noble and reflective but, at the same time, simple character. The glowing romanticism of a Heine he did not possess; but a pure, fervent tone pervades them all, and every one must be pleased with the idyllic contents of the twenty-three poems of the "Schöne Müllerin." They are, however, genuine German songs.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, June 12th, 1877.

THE place of concerts in my monthly report must be filled up this time by a necrologue. Herr Dr. Ludwig Ritter von Köchel, Imperial Councillor, died, after a long illness, on June 3rd, in the 78th year of his life. In musical circles he is well known as the editor of the chronological thematic catalogue of the works of Mozart (Leipsic: Breitkopf & Härtel, 1862). He published also a biography of Johann Josef Fux, Imperial Kapellmeister in the years 1698 to 1741 (Vienna: Hölder, 1869), that work including also the thematic catalogue of the same composer. Further: The "Imperial Hof-Musikkapelle in Vienna from 1543 to 1867" (Vienna: Hölder, 1869). In addition to his catalogue of Mozart's works, he is to be remembered for another great and eternal merit, viz., that he was the particular proposer of a complete edition of the works of Mozart, of which Breitkopf & Härtel have already published the songs and canons, two masses, and the *Requiem*. This great enterprise Köchel supported in a magnanimous manner, and may fairly be called the proper founder of it. He was likewise very learned in physical sciences, particularly in botany and mineralogy. After having finished the instruction of the sons of Archduke Charles (the conqueror of Aspern), Köchel occupied himself assiduously with his favourite branches of study. His musical books and musical collections, including the works of Mozart, printed and not printed, he bequeathed to the library of the Gesellschaft der Musikfreunde; some very valuable autographs (Köchel's Mozart Catalogue, No. 194, 337, 193, 260, and 618) to the Imperial Library. His Mozart Catalogue, with many additions, was handed to Messrs. Breitkopf & Härtel for publication of the necessary appendix. In his last will he ordered Mozart's *Requiem* to be executed after his death. It was therefore performed (June 8th) in the Hof-Parokirche of St. Augustin, the soli being sung by Frau Dustmann and the members of the Hofoper, Frl. Tremel, Herren Walter and Mayerhofer; chorus and orchestra likewise from the Hofoper. It was a real solemnity, which filled the church with friends of the defunct and many adorers of Mozart's genius. The very same day the subscribers of the Gesamt-Ausgabe of Mozart's works received the score of the said *Requiem* (revised by Brahms) in the new edition; Köchel having been presented with it three weeks before, it came to him as his messenger of death. In Köchel we have lost a man of excellent private character, noble and generous in thoughts and actions—a gentleman in the strictest sense of the word. Blessed be his memory!

Of the Hofoper there is but little to say. Frau Lucca has finished her gastspiel with a very favourable result. She performed Selica, Frau Fluth, Valentine (twice), Mignon, and Angela, the house being filled every evening when she sang. Meantime she has taken leave of the stage (I hope not for ever) in Prague, in the same town where she was first recognised as a valuable artist. We have since heard Frl. Anna Rigl as Lucia. This singer belonged, two years ago, to our Conservatoire; she has sung in Madrid and elsewhere, and it was the intention to offer her an engagement in Vienna, but her *début* showed her voice to be too small for our great theatre, and wanting the necessary force for dramatic rôles. As an actress, too, she showed still too much of the beginner. But why press on so rapidly? Too many singers, instead of taking care of a fine constitution, shake off their school-shoes and stumble on the threshold by studying first rôles, and are all impatience to be admired as *prime donne* in the first opera-houses. Some are lucky; many are ruined. Can it be otherwise in our times of excessively brilliant engagements? After an interruption of two years, we have heard again Schubert's little but nice opera, *Der häusliche Krieg*; it was a pretty performance, and rejoiced the audience. The original libretto, by Castelli, has been revised after a French adaptation by Wilder, which demanded some transposition of the order of the airs, duos, &c.; the finale, too, was moderately shortened. The singers—the ladies Dillner, Kupfer, Tagliana, Herren Mayerhofer, Walther, &c.—were all praiseworthy, the chorus singing with *verve*. The new season in autumn is likely to be inaugurated by a new opera, *Der Landfriede*, by Ig. Brüll, the

composer of *Das goldene Kreuz*. Wagner's *Rheingold* will be the next novelty.

Operas performed from May 12th to June 12th:—*Afrikanerin*, *Hochzeit des Figaro*, *Lustige Weiber von Windsor*, *Hugenotten* (twice), *Lucretia Borgia*, *Lohengrin*, *Mignon*, *Don Juan*, *Profil*, *Stimme von Portici*, *Robert der Teufel*, *Der häusliche Krieg* (three times), *Der schwarze Domino*, *Hernani*, *Troubadour*, *Tannhäuser*, *Aida*, *Weisse Frau*, *Meistersinger*, *Lucia*, *Faust*, *Zauberflöte*.

Correspondence.

WOMEN AS COMPOSERS.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In the article on Franz Schubert, which appeared in the MONTHLY MUSICAL RECORD last February, the writer observes, "Is it not strange that although so many women have attained to high places in literature, there is not one woman composer who could be ranked with a Mrs. Browning, George Eliot, George Sand, and others?" It is a fact which has often been commented on, but as yet no satisfactory answer has been found to the question, "why women who so frequently distinguish themselves in other branches of art, being able even in some cases to claim equal merit with the most talented of the superior sex, should have never aspired to an honourable position in the ranks of composers?" I now propose to suggest a few of the reasons which I believe to have caused this apparent incapacity—this want of musical creative power in women. I said *apparent* with intention, for my object is to try and show that women are *not* by nature debarred from shining in this branch of art any more than in the others. On the contrary, being usually gifted with a lively imagination, combined with a "peculiar sensitiveness and delicacy" (as the writer above referred to observes), these qualities are admirably adapted for the cultivation of an art which, in such a high degree, is dependent on the feelings. What language so capable as music of expressing all the varied emotions of passion and tenderness by which woman, in a far greater measure than man, is governed? How is it, then, that so few seem to have felt within them the fire of creative genius, bidding them pour out their thoughts in harmonious and sweet sounds, and find therein the comfort which can never be met with elsewhere.

My own opinion is that this power does exist in many women, but that it is destroyed, or at least prevented from bearing worthy fruits, by various causes. Firstly, a woman endowed with a lively, excitable imagination, rarely possesses the enormous perseverance and energy necessary for a composer; she cannot climb the steep and weary hill before her, nor struggle against the innumerable disappointments and disheartening obstacles which meet her at every turn—for success and fame are slow in coming to nearly all, but more especially to the composer. So she will not wait and work in patience, but prefers to waste her talents on frivolous compositions to satisfy the tastes of a certain class of people, by which means she will gain, no doubt, more applause from the general public than had she aspired to something higher and nobler. It is an established maxim that "a woman can never be a great composer," and I do not mean to dispute its truth; certainly no female Beethoven has appeared as yet, nor do I think that such will ever be the case; setting aside everything else, no woman has the physical strength without which such a genius could not exist. I do not even contemplate the possibility of any rivalry with the present masters of the field of composition. All I would maintain is that many a woman's talent is wasted by her undecided, vacillating spirit, and that were she only to aspire humbly but earnestly to a higher form of art, there is every cause to believe that she might work out a path of distinction for herself. So in music, as in literature and painting, a man's work might be easily distinguished from that of a woman, but withal each should possess merits to be gratefully recognised, and mutual profit be gathered therefrom. My object in writing this will have been obtained if my remarks serve in any degree to encourage and stimulate to fresh efforts of perseverance, any who may have been disheartened and taught to have an exaggerated depreciation of their own abilities by those who are continually impressing upon their minds the disagreeable truth that "woman can never be a great composer."

ARTISTE.

Reviews.

Life of Chopin. By FRANZ LISZT. Translated from the French by M. WALKER COOK. London: William Reeves.

MR. REEVES seems to us to have done good service in reprinting a number of works on musical subjects originally published in America. We have already had occasion to call attention to F. L. Ritter's "History of Music" and Lampadius's "Life of Mendelssohn;" we are now called upon to speak of Liszt's "Life of Chopin," and are looking forward to doing the like with a translation of Schumann's "Collected Writings," which for some time past has been promised, and is now on the eve of publication, if, indeed, it has not already actually appeared.

Liszt's "Life of Chopin" will not come before our readers altogether as a new book, it having been already largely drawn upon for biographical particulars by Dr. Julius Schuchert for his paper on "Chopin: His Life and Works," a translation of which is now in course of publication in our columns. It was originally written in French, and first published in Paris by M. Escudier, in 1851, under the simple title, "F. Chopin"—a far more appropriate one, as it seems to us, than that adopted by the translator; for, regarded as an account of Chopin's life, there is no denying that it is very incomplete in the biographical particulars advanced. In point of fact Liszt does not seem by any means to have made it his aim to furnish a complete account of Chopin's life and artistic career, but rather such a brief sketch as might serve as a fitting tribute to the memory of a friend whom he so dearly loved, and who, as an artist and a composer, by his original, passionate, and romantic feeling, was so near akin to himself. We should not complain, therefore, if to some extent Liszt's book fails to satisfy the expectations held out by the title adopted by its translator. Liszt, with his strong artistic feelings, vivid imagination, wide knowledge of the world, extensive culture, wondrous flow of language, and poetic mode of expression, is not the man, when writing a book, to confine himself to dry matter of fact interspersed with amusing anecdotes, but is given rather to moralise, to poetise, and to philosophise, and with a pen as ready as his fingers when playing the piano, to clothe all he has to say in words of poetic fervour and impassioned eloquence. Though the elegance and eloquence of his diction—which may not inaptly, perhaps, be characterised as sometimes bearing a close relationship to that of Victor Hugo—cannot but suffer by translation, enough of it remains to enable the English reader to form a fair conception of the original. The matter on which it is based remains undisturbed, and this is the most important point. For though we may read certain books for the sake of their literary style, the great majority commend themselves to us by their contents. Of Liszt's writings it may be said that they are valuable on both accounts. In the present instance Liszt's book on Chopin tells us quite as much, if not more, of Chopin's surroundings than of Chopin himself. But though we may regret that his artistic career, his journeys, and manner of life are not treated more in detail, we cannot but be pleased with the vivid and vigorous manner in which his character is depicted. After reading Liszt's short sketch of Poland and of the picturesque and characteristic customs of Chopin's countrymen, as instanced particularly by his graphic description of their national dances, the polonaise and the mazurka, we seem to have learnt more than we feel we should have done from any long course of dry historical details. What admirable subjects for illustration by the painter's art! What splendid pictures Liszt's descriptions of the polonaise and mazurka would make were they transferred to canvas! We commend the idea to the exhibitors at the Grosvenor Gallery, one at least of whom has invaded the realms of musical art for titles for his delineations. But any one who undertakes to paint the polonaise or the mazurka by the light of Liszt's description must leave less to the imagination than either Mr. Whistler has done in his "Nocturnes," or Herr Herkomer in his "Fairy Symphony."

In the course of his book we come upon glowing sketches of Heine, Meyerbeer, Adolphe Nourrit, Hiller, Eugène Delacroix; Niemcewicz, Mickiewicz, Madame George Sand, &c. No less valuable are Liszt's criticisms of Chopin's musical works; the

more so as being free from technicalities and scientific terms, but at the same time refined and acute, they will be welcomed and found instructive by the non-musical reader. Refraining from analysis of his works, Liszt thus accounts for the estimation in which they are held. He writes:—"It is the feeling which overflows in all his works which has rendered them known and popular; feeling of a character eminently romantic, subjective, individual, peculiar to their author, yet awakening immediate sympathy; appealing not alone to the heart of that country indebted to him for yet one glory more, but to all who can be touched by the misfortunes of exile, or moved by the tenderness of love." Liszt's great critical acumen is also seen in what he says of those of Chopin's works in which he has fettered his ideal thoughts with classic chains. "His concertos and sonatas," he writes, "are beautiful indeed, but we may discern in them more effort than inspiration. His creative genius was imperious, fantastic, and impulsive. His beauties were only manifested fully in entire freedom. We believe he offered violence to the character of his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with the exactions of his own mind. He was one of those original beings whose graces are only fully displayed when they have cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever-undulating impulses of their own mobile natures." For reasons already stated above, we need not touch upon the biographical contents of Liszt's book. Being one which will be found intelligible by all who think or feel, and requiring no knowledge of music for its comprehension, it can hardly fail to prove of interest to the general reader, and to pianists who aim at interpreting Chopin aright will be found eminently servicable and instructive.

Scherzo für das Klavier zu 4 Händen. Componirt von PH. ROGER. Op. 28. Offenbach a/M: bei Joh. André.

COMPARED with some other works of this composer, to which we have had the pleasure of calling attention with approbation in our review columns, this scherzo is to some extent disappointing—firstly, as a scherzo; secondly, as a pianoforte duet. As a scherzo, it lacks the light and playful character which we are wont to associate with such movements. As a pianoforte duet, it has more the appearance of being an arrangement of a work originally designed for orchestra than for the pianoforte. For this instrument it is too thickly scored; there is a want of light and shade, and the interest is not sufficiently distributed between the two players. Nevertheless, on account of its earnest and solid character, it is to be classed among music of the better sort; and though it may not fulfil all the conditions of what it professes to be will well repay attention.

Mimosen. Sechzehn leichte melodische Klavierstücke für Kinder. Componirt und in fortschreitender Folge geordnet von GUSTAV LANGE. Op. 243. Offenbach: Joh. André.

THESE sixteen easy pieces, as their purpose implies, are well calculated to engage the attention and improve the hand of the young beginner at the pianoforte. There is no great or perplexing difficulty in any one of the series, and the pupil is led on by easy stages to master the peculiarities of rhythm and expressive performance almost insensibly. If these pieces do not point out a royal road to pianoforte playing, they indicate an agreeable and fascinating path, and one that could scarcely fail to lead pleasantly to its ultimate goal. In the choice of titles for the several happy little pieces there is much that would charm a child. For instance, one is called "In the Gleaning Field;" another, "The Child and the Cuckoo;" another, a "May-song;" another, the "Lonely Child," each piece presenting in some sort the images set forth in the titles, and the whole a certain amount of affectionate regard for the little ones pleasantly characteristic of a homely people. Gustav Lange is already well known as a composer of original thought and fancy, and his work in the present form is so welcome that, using the title of the final piece, "Auf Wieder-

sehn," it may earnestly be wished that the present farewell may be the prelude to another visit from him in the same vein and form.

Miniatures. Short Pieces for the Pianoforte. By F. HERMANN.
London: Augener & Co.

THESE short pieces consist of the andante and variations from Beethoven's fourth quartett, the "Messenger of Peace" from Wagner's *Rienzi*, "La Malinconia" from Beethoven's sixth quartett, the "Spinning Song" from Wagner's *Flying Dutchman*, the allegretto from Mozart's clarinet quintett, the "Styrienne" and the "Ungarisch" from Schubert's A minor quartett, the Presto from Haydn's quartett in E flat, the Canzonetta from Mendelssohn's first string quartett, the "Peri's Farewell" and Manfred's invocation by Schumann, and the Sarabande and Gavotte from Bach's Violoncello sonata (No. 6). The whole selection being capitally arranged, is especially worthy of becoming well and widely known. They are equally available for the solace of the expert player as for the education of the beginner, being alike well calculated to form the hand, improve the taste, and to serve as a pleasure in solitude.

Marche à la Tuerque des Ruines d'Athènes, de L. BEETHOVEN.
Transcrite pour le Piano par A. RUBINSTEIN. Arranged
for Piano-duet by F. HERMANN. London: Augener
& Co.

THOSE who were present at Rubinstein's recent recitals will remember the effect the accomplished player produced by the performance of this march. As it is not in the power of ordinary performers to bring about the like effect, Herr Hermann has done good service in adapting Rubinstein's arrangement for two pairs of hands as a pianoforte duet. By this many of the difficulties are made to disappear while the brilliant effect remains undiminished.

The Favorites. Twelve short Piano-duets by F. HERMANN.
London: Augener & Co.

IN the choice of his subjects from such writers as Spohr, Schubert, Beethoven, Mozart, Schumann, Rubinstein, Wagner, and Haydn, Herr Hermann displays a cosmopolitan taste, and in his manner of setting, so as to give each player enough work to do to engage the mind without weariness, he shows a skilful and masterly hand. The twelve duets, rightly called "Favorites" from the character of the themes, are such as very moderate players indeed could perform with ease, and even small hands could grasp the passages, and produce most pleasing effects, such is the ability with which Herr Hermann has accomplished his task. One good result of a study of these duets will probably be to familiarise the players with the master-works from whence they are taken, and so lead to a truthful valuation of the musical thoughts in their original form.

Two Sonatinas for the Pianoforte. By EDWARD ROHDE.
London: Augener & Co.

THESE two little compositions are full of charm, not only for the sweetness of their melodies, but also because of the grace of their form. They are by no means difficult, and they may be confidently recommended as most pleasing additions to the list of valuable, well written, and agreeable teaching pieces. One or two peculiarities of notation arrest the attention, though they do not materially affect the value of the compositions. In the first sonatina, page 3, bar 7, the note marked D flat should have been C sharp, and on page 5, bar 15, the answer to the same subject, the G flat should have been F sharp, for although the means of making either of those notes on the pianoforte are alike, yet the root or generator can only produce one series of harmonic notes. The resolution shows that C sharp and F sharp respectively being the thirds from the roots ought to have been expressed as now suggested, and not as they are written.

Didone abbandonata. Concert-aria mit Begleitung des Orchesters, componirt von FRANZ WÜLLNER (Op. 36). Offenbach-a/M., bei Joh. André.

THIS concert-aria, for which the author has appropriated the title of one of Clementi's sonatas, belongs to the same class of works as Beethoven's "Ah, perfido," Mendelssohn's "Infelice," and others of a similar scope. It is the work of an able musician, who, since the promotion of Herr Hans Richter to the Royal Opera of Vienna, as conductor of the Royal Opera at Munich, has had a good deal to do with the production of Wagner's operas there, but who in no way, except perhaps in some of his declamatory passages, appears to have come under the influence of Wagner. His work consists of four movements, or perhaps more properly speaking, seeing that it is continuous, four changes of tempo—viz., an introductory recitative, *allegro di molto*, an *andante quasi adagio*, and a *larghetto*, both of a cantabile character, followed by an *allegro assai e con passione* of a dramatic and declamatory scope. The title of the work sufficiently suggests the substance of its contents; it is the reverse, however, of the mnemonic distich on the gerunds from the *Comic Latin Grammar*—

"When Dido found Æneas would not come,
She wept in silence and was *Di-do-dum* (d)."

Her disappointment at Æneas's desertion of her shows itself in strong expressions of anger and reprobation, and by no means in the silence of despair. Though offering little new in point of matter and style, this concert-aria of Herr Wüllner's, which is published with German and Italian text, will prove a welcome addition to the repertory of vigorous and dramatic singers like Frau Dr. Peschka-Leutner, to whom it is dedicated, and who are on the look-out for new pieces of a higher grade than the usual round of operatic excerpts which they so often inflict upon us.

First Steps in Pianoforte Playing. By SCOTSON CLARK.
London: Augener & Co.

THE principle enunciated in the address to the teacher in this work, namely, that "the mind of a child is capable of receiving only one idea at a time," is at all events of general application, and therefore a safe one to adopt as the guide for the "first steps" here sought to be directed. Upon this plan the work is based, and the most careful directions are given to ensure a steady, continuous, and permanent success. There is, of course, much that has not been written in books before, and as the author has an evident honesty of purpose before him, it is not surprising to find a certain tone of impatience at the continued enunciation of impracticable "rules" in many of the books with the like object as his own. Here is one. "In the very first page of some instruction-books we read some such rule as the following—'Carefully read the notes as they are struck, and avoid looking at the keys.' What can possibly be more absurd than such a rule? You might as well tell a child to run one way and look the other, or to write carefully, keeping his eyes on the copy-alip, and avoiding to look at the book on which he is to write." The common sense of this remark is better than the language in which it is expressed. As of this, so of the whole of his directions. The system is so excellent that it would be worth while to reconsider the descriptions, more especially those which are "to be committed to memory by the pupil." Some of these are illogical, not to say incorrect, and therefore misleading. For example, in the first paragraph, he describes music as "The art of combining sounds." This is not quite rightly expressed, for melody is music, and melody is not made by "combining sounds." Again he says, par. 10, "The bass or F clef, is placed upon the fourth line, and thus we know the fourth line is F." We do not necessarily know that the fourth line is F; as pupils, we know nothing, having everything to learn. The statement of the cause not being clear, the deduction is obscure. It would have been better to have said, "The base or F clef, is placed upon the fourth line, and gives the name of F to that line, all the other names of the notes above or below being reckoned from that line. There are also some few harder puzzles for young minds 'capable of receiving only one idea at a time.'" In par. 4 it is said, "The stave is an assem-

blage of five parallel lines." The word stave is used, it is true, in the previous sentence, but what child can realise what an "assemblage" is, or what "parallel" means? Supposing there are children acquainted with the meaning of these words, they then would be compelled to take in more than "one idea at a time." Moreover, the description of the stave is not correct. The word assemblage relates to individuals or particulars, and not to things. We may say an assemblage of people, not of lines or even animals. There are other faults in the literary part of the work, not necessary to point out. Where the verbal description ceases, and the practical exercises begin, there is nothing that does not deserve the highest commendation, for the scheme is good, and the spirit in which it is carried out is excellent.

Concerts, &c.

CRYSTAL PALACE.

A SECOND so-called "Rubinstein Concert"—not, however, we were glad to see announced this time as a "Great Rubinstein Concert"—was given here on Monday, the 4th ult., when M. Rubinstein was advertised to play "for the last time in England." M. Rubinstein has, however, so repeatedly given it out as his intention to withdraw entirely from playing in public with a view to devoting himself exclusively to composition, and has as often broken this resolve, that even after his late successes we cannot put much faith in his determination to abide by it. There are, doubtless, many pianists and concert-givers who, feeling that he has eclipsed them and diverted attention from themselves, would be glad to hail such an announcement as true; but there are, probably, as many more among his admirers who will not be sorry to think that the money which he has earned so easily as a pianist will go so fast as to compel him to return to his vocation as a travelling virtuoso and executant.

With the entire programme of this concert M. Rubinstein was intimately concerned, either as composer, executant, or conductor. It commenced with his *Symphonie Dramatique*, No. 4, in D minor (Op. 95), which, in spite of its difficulty, was splendidly played by the band, under the direction of M. Rubinstein, who, as a conductor—at least of his own compositions—possesses unquestionable skill. In what sense this symphony, as pretentiously ambitious as it is inordinately long (it took just fifty-eight minutes to perform), is to be regarded as dramatic is not easy to be determined. Intended, perhaps, to represent the "ups and downs" of a life's drama, its effect struck us as closely analogous to that of a Rubinstein recital, which leaves upon us the impression that we have been subjected to all the sensations of feeling ranging between peace and storm, pleasure and pain, attraction and repulsion, elevation and depression, expectation and disappointment, but unsatisfied with the mean result. The most that can be said in favour of this symphony is that it testifies strongly to its composer's readiness and genuine artistic earnestness, and that it is entirely free from reminiscences of other men's work. It is lacking, however, in spontaneity and charm, and its artificial character is but too apparent. In the course of its chequered career we certainly meet with passages unquestionably beautiful, but they are so rudely jostled by others of an opposite character that it may fairly be said that ugliness predominates. M. Rubinstein evinces moderation in the number of instruments he employs; using but two horns throughout, and reserving the trombones and piccolo for the last movement. Still his orchestration is often thick and hazy, and in consequence many a well-intentioned passage fails in its effect. On listening to the performance with the full score before us, so many wind passages, evidently intended to stand out, failed to reach our ears, that the suspicion suggested itself that they must have been altered, and that the band parts did not agree with the score. The occasion of M. Rubinstein's symphony being performed under the direction of Mr. W. G. Cousins, at one of the Philharmonic Society's concerts of last year, was productive of many hard words. It is well, therefore, that it should have had a second chance, and a fair and open trial accorded to it, under the immediate supervision of its composer. That it improves upon nearer acquaintance cannot, however, be said. It is not as a symphonist, or as a composer of "Biblical" operas, that M. Rubinstein is most successful, but in his songs and smaller pieces, where the least is aimed at. This was instanced on the present occasion, in a pianoforte romance which he played, as well as in the ballet music from *Feramos* (performed under his direction by the orchestra), the characteristic charm of which has been widely recognised. Again and again those tuneful pieces have been played here as well as elsewhere. After

the excitement and fatigue of conducting his symphony, and the duet, "Der letzte Kampf," from *Die Macchaber* (Mme. Lemmens-Sherrington and Herr Henschel), it seemed over-bold of M. Rubinstein to sit down at the piano to play Beethoven's concerto in G, No. 4, from memory. Under such conditions it is hardly surprising that he was not heard quite at his best; still, though some might, perhaps, object to the modification of tempo which he employed, there was small reason for complaint. The two cadenzas of his own composing which he introduced, struck us as highly ingenious, but suggested the question whether such interpolations should not be in keeping with the original work in regard to their pianistic treatment as well as to the matter treated. In his rendering of this concerto, in one of the Schubert-Liszt "Soirées de Vienne," in which, according to Liszt's own showing, some freedom in the way of interpolations and embellishments is quite permissible, and in a romance of his own, he exercised so much self-restraint that we fancied that he must have learnt at last that undue exaggeration and extravagance of display are not the qualities most appreciated by English audiences; but alas! all such thoughts were cast to the winds by the manner of his executing Chopin's "Polonaise," in A flat. Here he seemed like one possessed, raging and storming in the wildest manner. Raising his hands above his head, he smote the instrument with such force that the rattle of the ends of his fingers against the keys resounded even in the farthest gallery above the tones of the pianoforte. The spectacle he presented was a painful one. Nevertheless, by the unthinking among the audience, he was lustily applauded. But many, who felt that they were listening to him for the last time, must have regretted that this last exhibition of himself as a pianist at his "farewell" concert was not accompanied with more pleasurable impressions.

ALEXANDRA PALACE.

THE first Saturday Popular Concert took place on the 9th ult., but the programme did not possess any special features of interest. The Scotch symphony of Mendelssohn was fairly rendered, if we except occasional want of precision, and an utter misreading, on the part of the conductor, of the coda appended to the last movement, which was taken at a pace entirely at variance with the composer's intention.

The "Naiades" overture received better treatment. The so-called novelty by Mr. Weist Hill (which has been played almost daily since the re-opening of the Palace), was utterly out of place in a classical programme. It is described as a *Gravotte*, and was assigned the place of honour in the First Part. It consists of a few commonplace phrases in D major, succeeded by three consecutive episodes in G, D, and A, respectively, concluding with a few bars of the initial phrases, made to do duty as a coda. The Alexandra Palace choir sang several part songs with excellent results, but the effect of the opening phrases of Mendelssohn's "Nightingale," assigned to sopranos and altos, was sadly marred by the conductor, who, for some inscrutable reason, persisted in loudly humming the soprano part an octave lower. Peculiarities of this kind should be left behind at rehearsal. The vocalists were, a Madame Vallence, who cannot be complimented on her effort, and Miss Cummings and Mr. Lloyd, both of whom, however, sang charmingly.

A series of operas in English have been successfully commenced, under the direction of Mr. George Perren, amongst which *The Bohemian Girl* may be singled out for special commendation. Madame Rose Hersee winning golden opinions for her delightful impersonation of Arline, and the orchestra playing their best under the experienced baton of M. de Solla. The re-establishment of the Art Classes is also a step in the right direction; and the strong staff of professors, including such names as Sir Julius Benedict, Mr. Lindsay Sloper, Mr. Frederic Archer, and Signor Campana, is sufficient guarantee of the excellence of this department. Musical lectures of the various professors, with illustrations by their pupils, also constitute an interesting feature. The first series of four, by Mr. Frederic Archer, the organist of the Palace, commenced on Wednesday afternoon, the 27th ult., the subject being "Beethoven—His Life and Works."

PHILHARMONIC SOCIETY.

THE eighth concert—the second of two morning performances, with which the usual series of eight evening concerts have been supplemented during the last two seasons—both as regards the music selected and the artists employed, was entirely devoid of novelty. Mme. Norman-Neruda came forward with Viotti's old-fashioned violin concerto, in A minor, No. 22, of twenty-nine similar works which he composed, and of which it is very generally regarded as the best. It was skilfully rendered by her in a refined and lady-like manner. Much against her will, Mdle. Mehlig

consented to play Weber's Concertstück, in which she had already been previously heard at a former concert of this Society, and quite recently at M. Mann's benefit concert. Naturally, she wished to be heard in something else. Whatever may be thought of vocalists, who, in general, have but a very limited repertory at their command, and are only too ready to take advantage of the selection of their songs being left to themselves as a matter of little consequence, by introducing "royalty" songs on every opportunity afforded them, instrumentalists are but too often blamed for coming forward over and over again with well-worn and familiar works, when the fault really lies with the concert-directors by whom they have been engaged. The two instrumental soloists alone succeeded in rousing an apathetic audience, and evoking from them some show of satisfaction and enthusiasm. Of the vocalists, though these were Mme. Trebelli and Mr. E. Lloyd, little account was taken. The lady was heard in a couple of arias: "Pensa alla Patria," from Rossini's *L'Italiana in Algeri*, and "Le Fanciulle," from Meyerbeer's *Dinorah*; the gentleman, in the air, "Love in her eyes," from Handel's *Acis and Galatea*, and in a song, "I'll sing thee songs from Araby," from Mr. F. Clay's *Lalla Rookh*. The overtures were Beethoven's *Coriolan* and Weber's *Euryanthe*; the symphony, Mozart's, in E flat.

NEW PHILHARMONIC.

Two instrumental works of some pretension to importance were heard, for the first time in London, we believe, at the fifth and last of these concerts. The one was Joachim Raff's concerto in B minor, Op. 167, for violin and orchestra; the other, Dr. Ferdinand Hiller's Concertstück in C major, Op. 113, for pianoforte and orchestra. Raff's concerto consists of three movements, the first of which (*allegro patetico*), in B minor, merges into the second (*andante*), in G, without a pause. The finale (*allegro*), in B major, is of a triumphant character. As its Opus number indicates, it is in the matured style of this prolific composer, all of whose larger works that have been heard here have pleased more or less, and who certainly deserves more attention than he has yet received in England. Listening to it for the first time, and without previous acquaintance with the score, it struck us as an ingenious work, brilliantly and effectively designed for the solo instrument, and abounding in points of interest in its orchestration. Violinists of the first class who are able to cope with the difficulties it presents, will doubtless come to regard it as a valuable addition to the somewhat limited repertory of works of this kind. For its introduction here we are indebted to Herr Auer, by whom it was brilliantly executed, and who, generally so certain in his intonation, seemed to find no difficulty in it, except that apparently arising from his not yet having made himself at home with the inordinately high pitch of the orchestra, which was also often out of tune with itself. We regret that we cannot similarly compliment Sig. Jaell upon his choice of Dr. Hiller's Concertstück, admirably as it was played by him. Though, like Weber's Concertstück, it is of a convenient length for introduction on a hot summer's afternoon, it cannot by any means be ranked among the best of Hiller's compositions. Sig. Jaell was also associated with Mlle. Jane Debillmont in Carl Reinecke's effective duet, for two pianofortes, on Schumann's *Manfred*. Of this lady's playing we hope to have another opportunity of speaking. The remaining orchestral works were Mendelssohn's symphony in A major, the "Italian;" Beethoven's overture, "Leonora," No. 3; and the march from *Tannhäuser*. The vocalists were Mme. von Sadler-Grün and Miss Elène Webster. The former, who was heard here to much better advantage than at the Royal Albert Hall, both in the great scene, "Wie nahte mir der Schlummer," from *Der Freischütz*, and in a couple of songs by Schumann, "Der Nussbaum" and "Ich wand're nicht," by her clear enunciation of the text gave ample proof of the advantage of the training she has received in the declamatory school of vocalisation. By her artistic phrasing she also showed intelligence and musical feeling. Miss Elène Webster, of the London Academy of Music, proved her ambition, on this her first appearance, by making choice of no less difficult a piece than "Elizabeth's Prayer," from *Tannhäuser*. She showed herself to be the possessor of a voice of some considerable power and of a most agreeable quality, and one which should certainly repay further cultivation.

At the close of this their twenty-sixth season, the directors of these concerts are fairly entitled to credit for the number of new and interesting works brought forward in the course of it, and may certainly be congratulated on account of the crowded audiences by which they have been attended.

MUSICAL UNION MATINÉES.

M. SAINT-SAËNS, at the same time one of the most versatile and most prolific of living French composers, appeared at the fourth

matinée in the double capacity of composer and pianist, taking the leading part in his own early trio in F, Op. 18, and playing Chopin's Scherzo in B flat minor, Op. 31, for his solo. Sig. Papini took his leave of us for the season, playing as a farewell solo, and in his best style, the recitative and andante from Spohr's "Dramatic" concerto. The quartets were Mozart's in D minor, and Beethoven's in D, Op. 18, No. 3.

Sig. Jaell and Herr Auer made their *rendez*, at the following *matinée*, when the two, in company with MM. Hollander, van Waefelghem, and Lasserre, were heard in Schumann's quintet in E flat, Op. 44, which, in spite of the abuse it met with at the hands of the critics on its first introduction here by Mdle. Claus in 1853, and for many years afterwards, is now very generally regarded as one of the most favourite works in the repertory of concerted chamber music. For his solos, Sig. Jaell played Chopin's polonaise in C sharp minor, Op. 26, No. 1, and a romance in A flat of his own. He gave the polonaise as it stands in all the printed editions with which we are acquainted, winding up with its second section in D flat, without repeating the polonaise proper, as we have sometimes heard done, and, as we imagine, Chopin must have intended, notwithstanding the printed evidence to the contrary. The quartets were Mendelssohn's in E minor, Op. 44, and Tchaikowski's in D, Op. 11. The last-named, it will be remembered, met with so warm a reception on the occasion of its introduction by Herr Auer at the concluding *matinée* of last season, that it was no wonder he should take the first opportunity of repeating it. As before, the beautiful slow movement was again re-demanded and repeated—indeed, the entire work is so remarkable for the fresh and vigorous character of its material, as well as for the musicianly and effective treatment it has received, that it is one which will well bear being heard again and again. It was to be regretted, however, that the high temperature, or an abnormal condition of the atmosphere, exercised an adverse influence upon executants, instruments, and audience alike.

Unlike the majority of travelling *virtuosi* who annually visit us, Sig. Jaell invariably comes well provided with a store of new and interesting works, and on this account is additionally welcome. On the present occasion we have to thank him for a first hearing of a Sonata, for pianoforte and violin, in A major, Op. 13, composed by M. Gabriel Fauré, *maître de chapelle* at the Madeleine, Paris. One of the results of the encouragement offered to musicians by the French Government in awarding prizes for the production of orchestral and chamber compositions of a high class, it is evidently the work of a man who has not only attained ease in expressing himself, but has something to say. Finely rendered by MM. Auer and Jaell, it was listened to with attention and evident pleasure by the audience. For his solos, Sig. Jaell played an étude in B flat, by Henselt, a romance by Rubinstein, and a number from the last set of Stephen Heller's "Dans les Bois," supplementing them, on being re-called, with a waltz by Chopin. M. Lasserre, too, so charmed the audience by his performance of Schumann's "Abendlied," on the violoncello, that many would have gladly heard it a second time. The quartets were Haydn's in B flat, Op. 13, and Schumann's in A, Op. 41, No. 3.

HERR HENSCHEL'S CONCERT.

HERR GEORG HENSCHEL, who since his first appearance among us some months ago at a Monday Popular Concert has deservedly been in great demand as a vocalist, is not only an accomplished singer, but an excellent artist, and a composer of works of a far higher grade than mere songs. The institution by him of a concert consisting of songs sung exclusively by himself, relieved only by the introduction of some pianoforte pieces twice in the course of it, was a bold and unusual undertaking, but one which was fully justified by the interest of the selection of vocal pieces presented, though one could not but feel that it was accompanied with a certain amount of monotony inseparable from the possession of a baritone voice, more perhaps than from any other cause, unless it be, as we have often felt, that a concert composed of odds and ends is always more fatiguing than one at which the interest is of a more continuous character. The vocal portion of Herr Henschel's programme, presented in chronological order, was divided into four sections. The first included specimens of Carissimi, Handel, Pergolesi, and Haydn. The second was devoted to Beethoven and Schubert; the third to Schumann, C. Løwe, and Chopin; and the fourth to R. Franz, Rubinstein, Brahms, and G. Henschel. In all, Herr Henschel sang twenty-four songs, all of which he gave in excellent style. Still, one could not but wish that a larger proportion of them had been of a more lively character. He was admirably accompanied on the pianoforte by Herr Frantzen. Mdle. Anna Mehlig, a pianist whom it is always a pleasure to meet, came forward twice in the course of the afternoon: firstly with Weber's sonata in A flat, and secondly with a gavotte by Henschel, a nocturne by Chopin, and a rigaudon by Raff.

MR. C. HALLÉ'S RECITALS.

MR. C. HALLÉ has steadily carried out his resolve of introducing a work by Brahms and a trio of Beethoven at each of his eight recitals. The works by Brahms included two of the three well-known quartets for pianoforte and strings, the two trios, the quintet (twice), and, for the first time, his solo sonata in F sharp minor, Op. 2, and the sonata in E minor, Op. 38, for violoncello and pianoforte. Among the less familiar items of interest he also brought to a hearing, for the first time here, Beethoven's Fourteen Variations in E flat for the pianoforte and strings; Clementi's sonata in G minor, "Didone abbandonata;" Chopin's sonata in B flat minor, Op. 35; Schumann's "Davidsbündler Tänze," Op. 6, Fantasia in C, "Kreisleriana," "Carneval," and trio in F, Op. 110. That programmes of such high musical interest and of so instructive a character have not failed to attract attention and numerous audiences it is very satisfactory to be able to state.

M. HENRY KETTEN'S RECITAL.

M. HENRY KETTEN, a pianist of extraordinary technical attainments, who excited some considerable attention here last year, gave a recital at St. James's Hall on the 5th ult., when he came forward with an interesting and ambitious programme, commencing with no less a work than Beethoven's tremendous sonata in B flat (Op. 106), which he followed up with Chopin's Impromptu, in F sharp major, and Nocturne in C minor; a selection from Schumann's "Carneval;" Handel's Chaconne, in G; Bach's "Italian" concerto; a series of compositions of his own; and Liszt's "Rhapsody," No. 2. Playing throughout from memory, he showed himself to be in the highest degree possessed of all those qualities which can be acquired by hard work, including a thorough command over the key-board and all mechanical difficulties, force, power, delicacy, and refinement of expression, but seemed to us to lack the power which so few possess of enlisting thoroughly the sympathy of his hearers, and carrying them along with him.

HANDEL'S *Hercules* was performed at St. James's Hall, for the first time, it is said, since its production in 1745, on the 8th ult., under the direction of Mr. Henry Leslie, by the members of the Guild of Amateur Musicians and Mr. Henry Leslie's choir, assisted by Mrs. Osgood, Miss Robertson, Mrs. Patey, Mr. E. Lloyd, Mr. Patey, Mr. Santley, and an orchestra. Under these conditions it may be taken for granted that the performance, of which we had not been advised, was an exemplary one. That the Hall was comparatively empty seemed to support the promoters of the Handel Festival in the oft-repeated assertion that the English people of the present day have little regard for Handel's works, beyond those few which have been the most widely popularised.

MISS EMMA BARNETT, one of the most promising of our younger pianists, gave a pianoforte recital at St. George's Hall on the 13th ult., with a well-selected programme from the works of Handel, Bach, Beethoven, Schubert, Mendelssohn, Weber, Schumann, Chopin, and her brother, J. Francis Barnett.

The programme of Miss Kate Westrop's concert, given at the Royal Academy of Music on the 31st of May, besides other items of interest included Mr. C. E. Stephen's "Duo Brilliant" in E, Op. 19, for pianoforte (Miss Kate Westrop and the composer), a quartet in A flat, for pianoforte and strings, Op. 2, by Henry Westrop (Miss Kate Westrop, Messrs. Ries, Zerbini, and Daubert), and Brahms's "Liebeslieder Walzer" (Misses Edith Goldsboro', K. Westrop, Friedlaender, and Redeker; Messrs. Shakespeare and Pyatt).

The first of a series of thirteen classical chamber concerts to be given on the last Thursday of each month, except during August and September, at the Royal Normal College and Academy of Music for the Blind, Upper Norwood, took place in the afternoon of the 21st of May. The artists engaged were Messrs. Deichmann, Wiener, Hann, and Daubert (strings), Messrs. Fritz Hartvigson and F. J. Campbell, Principal of the College (pianists), Miss Jones and Mr. W. H. Cummings (vocalists), assisted by the choir of the College. Mdmes. Arabella Goldard, Beesley, and Osgood, and Messrs. Walter Bache, Franklin Taylor, Anton Hartvigson, and Foli have kindly promised to assist at future concerts.

* * We are obliged to defer our notice of the Handel Festival until next month.

Musical Notes.

MR. E. DANNREUTHER delivered the second of two lectures upon Chopin and Liszt, at the Royal Institution, on the 7th ult. The musical illustrations by which it was followed included Liszt's *poème symphonique*, "Les Préludes," transcribed by the composer for two pianofortes; "Les Consolations," Nos. 3, 5, and 6; "Soirées de Vienne," No. 6; "Venezia e Napoli," No. 1; and "Rhapsodie Hongroise," No. 2. In the performance of "Les Préludes" the lecturer was assisted by Mr. Walter Bache, who also kindly consented to play "Les Consolations."

MR. CHARLES K. SALAMAN read a paper on "The English Language as a Language for Music," at the seventh monthly meeting of the Musical Association, on the 4th ult.

A FESTIVAL service, in commemoration of the fourth centenary of the introduction of printing into this country by William Caxton, and of the jubilee of the Printers' Pension, Almshouse, and Orphan Asylum Corporation, was held at St. Paul's Cathedral, on the 19th ult., when Mendelssohn's "Festgesang," composed for the ceremony of unveiling the statue of Guttenberg, the inventor of printing, at Leipzig, in 1840, appropriately took the place of the anthem before the sermon, which was followed by Beethoven's "Hallelujah." Both were performed with grand effect, by the full choir of the Cathedral, Dr. Stainer presiding at the organ. The Rev. Canon Barry wound up an impressive sermon with an eloquent appeal for the Printers' Pension Fund, on whose behalf a collection was made at the doors.

Two admirable portraits of Herr and Frau Richard Wagner, painted during June last, by Herr Hubert Herkomer, for presentation to the master by the German Athenæum, have been on view during the past month, and must have afforded delight to many who have pleasing recollections of their late visit, and regret their departure.

We are glad to hear that Mile. Tietjens has so far recovered from her late illness that she has been able to bear removal to Worthing, where we hope she may speedily regain her strength.

THE first Salzburg Musical Festival, instituted by the International Mozartstiftung, is fixed to take place, under the direction of Herr Otto Dessoff, Capellmeister to the Grand Duke of Baden, on the 17th inst., and two following days; the orchestra engaged being that of the Royal Opera, Vienna. The festival programme includes two evening orchestral and vocal concerts, a *matinée* for chamber music, an "ovation" by the Salzburg Liedertafel at the summer-house where Mozart composed *Die Zauberflöte*, and several excursions to interesting spots in the neighbourhood. The works to be performed, as some may have anticipated, will not by any means be confined to those of Mozart. Mozart, however, will be represented by his symphony in C ("Jupiter"), a *sinfonie concertante* for violin and viola (Herren J. Grün and Joh. Lauterbach), and sundry songs; Beethoven by his symphony in C minor, No. 5. The remaining orchestral works are "A Faust" overture by Wagner; Cherubini's *Anacroun*, and Weber's *Euryanthe* overture; Bach's *Passacaglia* orchestrated by H. Esser; the scherzo from Mendelssohn's music to *A Midsummer Night's Dream*; Schumann's pianoforte concerto (J. Brüll); and Brahms's "Variations on a Theme by Haydn." Vocal pieces by Handel, Haydn, Gluck, Mozart, Schubert, and Brahms will be contributed by Frau Caroline Gomperz Bettelheim, Frau Louise Dustmann, Frau Gräfin Hedwig Gatterburg, and Herr Bletzacher. The concerted chamber-music works are Haydn's string quartet in C major, No. 66; Volkmann's quartet in C minor, Op. 14 (Herren Lauterbach, Badnitzky, Bachrich, and Hummer), and a Suite for pianoforte and violin by Goldmark (J. Brüll and J. M. Grün).

ACCORDING to the latest report from Munich, those portions of Wagner's *Ring des Nibelungen*, which have not yet been presented there—viz., *Siegfried* and *Götterdämmerung*, are at once to be put in rehearsal, so that the entire tetralogy may be ready for performance there in the course of next year.

We are sorry to learn that, in consequence of ill health, Dr. Julius Rietz has been obliged to resign the post of Royal General Musical Director in Dresden. He is to be succeeded, it is said, by Herr Franz Wüllner, of Munich.

THE St. Petersburg Chamber-Music Society offers two prizes of the value of 250 rbls. and 150 rbls., respectively, for new chamber-music compositions for from two to eight instruments. Competition is open to composers of all nations, and works are to be sent in, under the usual conditions, to the president of the Society, M. Eugen Karlowitz Albrecht, not later than Jan. 1, 1878.

The following outline programmes of the Leeds Musical Festival, to be given under the direction of Sir Michael Costa, have been issued:—Wednesday morning, Sept. 19, *Elijah* (Mendelssohn). Wednesday evening, Part I., *The Fire King*, a cantata, first time of performance (Walter Austin); Part II., overture, *Tannhäuser* (Wagner); miscellaneous selection; overture, *Merry Wives of Windsor* (Nicolai). Thursday morning, Sept. 20, Part I., symphony, No. 8 (Beethoven); miscellaneous selection; overture, *Der Freischütz* (Weber); Part II., *Walpurgis Nacht* (Mendelssohn); miscellaneous selection; overture, *Fra Diavolo* (Auber). Thursday evening, *Solomon* (Handel). Friday morning, Sept. 21, *Joseph*, an oratorio, written for this Festival (G. A. Macfarren). Friday evening, Part I., symphony, G minor (Raff); miscellaneous selection; overture, *Semiramide* (Rossini); Part II., overture, *Wood Nymphs* (Bennett); miscellaneous selection; ballet music (Gounod); overture, *Jessonda* (Spohr). Saturday morning, Sept. 22, Part I., *Magnificat*, in D (J. S. Bach); *Requiem Mass* (Mozart); Part II., *Mount of Olives* (Beethoven). The principal vocalists already engaged, are Mlle. Titiens, Miss Edith Wynne, Mrs. Osgood, Mme. Patey, Mlle. Redeker, Miss Bolingbroke, Mr. Edward Lloyd, Mr. Santley, and Signor Foli, together with a band and chorus of 400 performers.

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